

造物与空间

——中国当代漆艺学术提名展

张颂仁

陈勤群

编

中国美术学院出版社

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# 民艺在民间

许 江（中国美术学院 院长）

中华千古文明，代代传承。化为神，则滋生蒙养，其经义格律，催发世代传人；化为物，则质体文饰，其工巧元气，以法相传。

中国人的造物，历来有两种独特的现象：首先，我国传统重政教文理而轻造物制作，所以各类工巧技艺，多在民间存活。士大夫辈即将器物造作鄙为雕虫小技，不屑一顾或细顾，偶尔兴之所至，笔之于书，也点到即止。因之传统工艺活在民间，仅靠匠师授徒，活口相传。独家所积之秘，往往因种种缘由而仅一脉相承，极易失传。如此现象正好成全了一般传奇故事的想象，构成时下流行的武侠争夺秘籍、商家竞比绝活的荧屏与书页上的奇观。

其次，偶有山中高人，既存实践的真知灼见，又精通文墨，遂写成重要的秘传记录。这些记录篇幅不长，却涵盖丰富，格局宏远。《髹饰录》便是一例。《髹饰录》由明代平沙黄成著，西塘杨明注释。著者释者，俱出身髹工，精明漆理，故行文言之有物，提纲契领，同时又受儒经传统影响，天地阴阳学说于笔端自然流露，放言立论，皆与阴阳五行相通相近。全书分乾坤两集，以阴阳二字为总纲，述叙髹器的“利用”和易患诸病，展现各种漆器形态特征。与此同时，在著书行文之际，总将技艺放于天地间，讲四时，重五行，境域之中，有匹譬，有义理；寓意深而行文简，便利初学者背诵之时，切记要还原到天地乾坤境域中去领受工巧的真谛。常有时人来批评此类传统记录文辞过于玄虚，难相理解，殊不知古人重乾坤五行以条分缕析，是既要能近取譬，又要远象环生，使工巧之说，能达通化之境；使技艺之理，能显造化之秘，无关玄奥。如觉玄虚，只因为今人工技功利之故，不解中国固有文化发展模式所致。

民艺既在民间，传统工巧记录又重乾坤天地之境譬，所以民艺的传承重在传统工艺的生存环境的保存。在日趋全球化的环境之中，保存民艺的真正难点恰在这种需求民艺、需求传统造物的生活方式的变迁和消失。比如髹漆之艺，在闽中福州，传统生活中流布甚广，从干果托盘到新嫁饰箱，摆在面上的和秘藏闺阁的，都以漆器为至爱。因此上世纪七十年代以前，漆器工业是福州的支撑性工业。我家中有一黑底朱漆的盘子，那般红，常觉有异样的深度，仿佛总蓄着一层清油。南方暑褥之季，眼到之处，尽是蝉鸣燥光，唯这片红，却让人心息净静。逢年节，沙发横几上总少不得这道喜气。每与人论及绘画着色的滋润，心中总揣着这种“黑髹以赤、朱漆以黄、不拼痕迹、尽得雅趣”的品质。但不知今日浑用塑料钢筋之类

器皿的一代，可否有这般恋恋的感情和意趣呢？如若没有，又如何提出殷殷的需求，而让那匠师和传统得以施艺和传扬呢？去年往乌镇水乡参观，古镇中设立了铁匠、竹匠、印染、制酒等传统作坊与店铺，坊内制作者尽是老人，一问方知青年不学，因这些技艺已无今日之需求，只是旅游的门面而已。事实上那水乡，虽声名远播，却也无人居住，古镇的乡民都已搬往更为便利的公路边的“现代”居所中。水乡古镇依水而居、依水而市的本土的生活方式已不存，那地方性的诗意的建筑和生态还能坚守多久呢？

所以，民艺的复兴，应首在“再造本土，重修地方”。这里的本土和地方既带着传统的深厚的生活习性，又让这种习性活在今日日常生活之中；既有这土、这地的独特乡情，又让这种乡情生生而不息于今日繁复交往的世界中；既有传统造物工巧的悠远朴实的品质，又让这种品质移情在当代当地的时尚追求之中；既让这些民艺得地气、蕴美材、光大传统，又让这种传统循天时、积巧工而得造化之机。显然，当我们谈到“再造”与“重修”之时，并非简单地回返过去，而是在自然造化之链上的合理重建；并非一味地固守地方性，而是从“在地”的本土出发的“本位再造”。只有这样，我们才能觅得民艺存活与复兴的根本。

《奥德休斯》中令人激动地叙述了英雄奥德休斯的十年返乡之途。在这个拯救与归返之途的同时，他的妻子佩列洛佩正以织寿衣之计来拖延求婚者的无理纠缠。她白天织，夜里拆，这个不断拆解、重织的过程正是传统的薪火传承的过程，这里是否进一步隐喻着某种“再造本土”的意思呢？无疑，奥德休斯的回返与佩列洛佩的编织等待构成了文化生存与复兴的故事，并为我们提供了某种永恒的警示与思考。

许 江

2008年12月20日

于南山三窗阁

# Folk art among the people

Xu Jiang, President, China Academy of Art

Ancient Chinese cultural tradition has been passed down from generation to generation throughout the ages. In some instances, folklore manifested in religion. Humans derived teachings from the religion, which were then further passed along throughout the generations. In other instances, folklore manifested in the creation of material objects, in which case the objects were meticulously rendered and beautifully crafted. The craft of material objects was likewise passed down according to specific rules and principles.

For the Chinese, the created object has always embodied two unique qualities: our country has emphasized politics, education, literature and theory while de-emphasizing the creating of object. As a result, various fine skills and crafts have survived mainly among the people. Traditionally, literati looked down on folk art and never deigned to take note of the exquisite details of the art. Occasionally, a literati who fancied to do so might jot down a few words about such arts and crafts, but never anything substantial. Therefore, traditional arts and crafts have survived mainly by word of mouth, transferred from master to apprentice. For various reasons, secrets of the trade were often lost forever. This situation has proven to be great fodder and the stuff of legends, as evidenced by all the television dramas and novels with plots that revolve around lost or stolen trade secrets.

Occasionally, someone with profound knowledge and insight about the craft, in addition to the ability to write, will take down some important records in order to preserve secrets of the trade. These records are usually concise but rich and comprehensive, covering a wide spectrum on the topic. One fine example is *Xiu Shi Lu*, written during the Ming Dynasty by Huang Cheng of Pingsha and with commentary by Yang Ming of Xitang. Both author and commentator were lacquer artists and therefore very familiar and knowledgeable about the craft. They made astute and comprehensive points. Further, they were influenced by traditional Confucian principles, meaning that their writings corresponded with the logic and theories of yin and yang and the five elements. *Xiu Shi Lu* is divided into two parts, qian and kun, while yin and yang serve as the backbone of the volumes. The book goes over the use, application, various problems, traits and qualities of lacquer. Within the book, the skill and artistry involved in creating lacquer art is always written in a broad, worldly sense. The writers' application of examples and

logic borrowed from the four seasons and five elements make for profound meanings but simple terms. This format was accessible to beginners of the craft but also reminded readers to return to a natural way of thought and the true essence of art making. Oftentimes people criticize the diction of such traditional documentation as excessively illusory and obtuse. But our ancestors relied on qian kun and the five elements as logical backbones; such logic enabled people to make comparisons or imagine the past in ways that that produced a better understanding. In this way, art could be described in both exquisite and accessible terms; the art was placed into a unique atmosphere while also revealing the secrets of nature. If all this seems illusory, it is only because the modern person places too much emphasis on the readymade to be able to comprehend China's traditional cultural development model.

Folk art belongs to the realm of folklore and yet traditional documentation of folk art emphasizes the logic of yin and yang and similar philosophies. The survival of folk art has always been contingent upon a given environment. In an era of globalization, the real challenge of preserving a folk art lies in the vicissitudes and disappearance of the lifestyles that demand folk art and traditionally created objects. For example, lacquer painted art is widespread throughout the traditional central Fujian city of Fuzhou. From dried fruit serving platters and dowry chests to things that are placed on the surface and stashed away in boudoirs, lacquer painted has always been the most treasured. Consequently, prior to the 1970s, lacquer art was a major industry in Fuzhou. In my home, there is a black-bottomed, red-lacquered plate. That red always seems to contain some depth of variation, as if permanently coated by a layer of vegetable oil. On scorching southern summer days when all one senses is the arid sunlight accompanied by the sound of chirping cicadas, the sight of that red truly puts one's mind at peace. And each New Year, the same festive red adorns the coffee table. Whenever I discuss the way lacquer is applied, I am reminded of Xiu Shi Lu: "Paint black, then red; paint vermilion, then yellow; with a natural appearance; and elegant taste." But in a day and age in which everything is made of plastic and reinforced steel, can such passionate emotional attachment and interest exist? If not, how are we to present the abundant demands that make it possible for artisan and tradition to spread and pass on? Last year I visited the ancient water town of Wuzhen. In the middle of the ancient town were the traditional workshops and shop fronts with blacksmiths, bamboo workers, printers and dyers, wine makers, etc. The workers in the shops were all old. I learned that young people no longer learn these skills because they are not needed in today's world. In fact, it is merely to

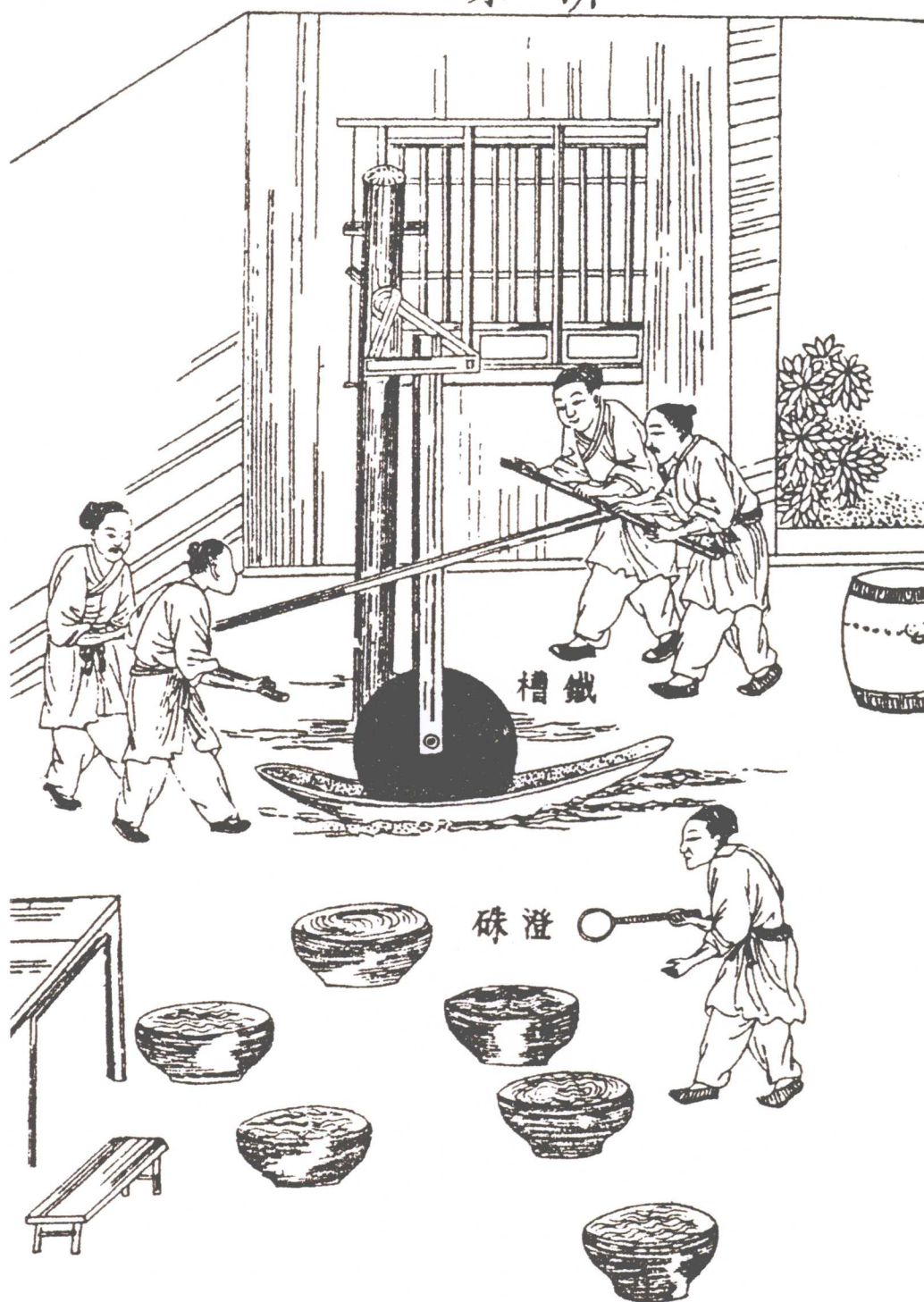
keep up appearances for the benefit of tourism. In reality, although Wuzhen is renowned, no one lives there. Villagers of ancient towns long ago relocated to more convenient “modern” residential areas. Ancient river towns relied on water for subsistence, but that way of life no longer exists. How much longer can the poetic sentiment of the architecture and ecology of such places survive?

Therefore, the revival of folk art should first involve “recreating the native country and rebuilding place.” The native country and place referred to here embodies a deep-rooted way of life while allowing that way of life to exist amidst contemporary daily life; it possesses a unique affection for one’s native place and allows for this affection to intermingle with the complexities of the contemporary world; it has both the archaic and simple qualities of traditional, exquisitely created objects, and allows these characteristics to empathize with the demands of contemporary trends; it allows folk art to attain the subtle climate that animates the earth, inhabit beautiful materials, and glorify tradition, while also imbuing the tradition with a sense of timelessness, fine craftsmanship, and natural essence. Obviously, when we speak of “recreating” and “rebuilding,” I am not referring to a simple return to the past, but rather a reasonable rebuilding along the natural course of nature. This is not a blind and tenacious defense of regionalism; it should be a departure from the “present place” to “recreate from the present position.” Only in this way can we feel the essence of the survival and revival of folk art.

The story of Odysseus was so inspiring that people were compelled to narrate his ten-year journey home. During the years he is away from his kingdom, Odysseus’ wife Penelope weaves his funeral garments as a way to ward off suitors (she promises she will marry one when she finishes). Every morning, she weaves, and every evening, she takes apart what she has weaved. This process of perpetual disassembling and re-weaving is precisely the traditional process of torch passing. Taking it a step further, it seems like a metaphor for some form of “recreating the native country.” Undoubtedly, Odysseus’ journey and Penelope’s weaving compose a story of cultural survival and revival, and leaves us with eternal inspiration and reflection.

Written from a three windowed loft in Nanshan on December 20, 2008.

# 硃 研



# 感悟东方

皮道坚（著名批评家 华南师大美术学院 教授）

从上世纪90年代中期开始，我对一些执着地采用水墨、陶瓷、天然漆等本土传统艺术媒材进行创作的艺术家的艺术表达产生了浓厚的兴趣。这一兴趣引导我通过他们的艺术创作活动去了解古老材质与当代人文情怀的冲突碰撞，了解艺术家们在这冲突碰撞中的心路历程。十多年的持续关注让我发现正是这一冲突碰撞砥砺出了前所未有的艺术形态。在一些优秀的东方传统媒材艺术作品中，我看到了许多与纯粹的、西方化的现、当代艺术方式迥然不同的艺术表达，其中不仅充溢着复杂的当代人文情怀，更重要的是它们让我看到了东方文化的自觉与自信。

在这些用东方传统艺术媒材制作的作品中保留着我们传统文化的气质氛围，那是数千年来融化在我们的语言、文化、历史、信仰和价值观中的精神气质。由于20世纪以来的现代化进程以及随之而来的经济全球化，这些曾经令我们引以为豪的东方文化的精神气质，已经被一些人弃置不顾。西方现代物质文明的耀眼光环让不少人对东方文化失去了自信，他们看不到一个多世纪以来西方现代主义冲击古老东方文化的单向模式正在发生变化，一个多元互补、互动，多极交叉、交汇的文化新纪元正在到来。我认为，正是从这一点上说，采用传统艺术媒材进行创作的艺术家的艺术表达尤其值得我们关注。因为艺术媒材作为艺术品的有机构成，并不简单只是艺术物化（外化）的材料工具，它更是艺术家进行艺术思维活动时艺术语言的自然形式，艺术媒介建立起艺术活动中人的精神世界与外部自然世界的血肉联系，媒介激活人的创造性潜能，推动精神价值的创造。显然艺术家们在运用东方传统媒材进行创作时，会情不自禁地与传统对话，感悟东方艺术传统的核心价值，这对于建构一个多元互补、互动的新的世界文化格局无疑具有重要意义。

对有七千年传统的中国漆艺的钟情与热爱，应该与我写作《楚艺术史》、《楚美术图集》等书的经历有关，战国楚漆器积淀着我们民族丰富的智慧与才情，它们使我深信在数字化图像泛滥的当代社会，人只有在自己的生活领域自觉传承有数千年历史的工艺文化，坚持某些手工制作的“人工性”，才能不被铺天盖地的机械复制产品所淹没，从而保留人的“诗意地栖居”的权利。天然大漆这一有几千年的文化积淀的传统工艺媒材在现代生活中的运用，有着与水墨等传统媒材不同的意义。这乃是因为大漆的天然物性，它的独特的加工技艺以及与之相应的创作方法论，使之在现代生活中更有可能成为维系人与自然关系的良媒。

值得注意的是漆艺这一如长河般绵延了数千年的民族传统技艺，现今已相当萎缩，某些技艺传承已经或正在面临断流的厄运，一些观念的误区使传统材料濒临变异和被弃置的困境。因此有必要强调，是纯正的大漆材料所创造的特殊的含蕴沉缅的形色质地，培育了我们特有的审美情感和境界。所以坚守大漆材料和技艺的纯正，重温我们曾经有过的对传统漆艺的丰富细腻感受，以唤起我们淡忘了的文化记忆，不仅是中国当代漆艺传承与创造的前提，从文化复兴的意义上说，更不啻是中国当代艺术的一个新的生长点。

# Sensibility and Inspiration of the East

Pi Daojian ,Critic and Professor, South Normal University, College of Fine Arts

Beginning in the mid 1990s, I became very interested in artists who make use of traditional mediums, such as ink-wash, ceramics, and raw resin, for their artistic creation. This enthusiasm for their artwork has allowed me to understand the conflict, or clash, between the use of traditional materials and contemporary art concepts, as well as the feelings artists experience during the creative process. After closely observing this art for over a decade, I have become aware that this clash has actually created an unprecedented art form. Among the multitude of excellent artworks that have employed traditional mediums, I found many instances of artistic expression that are polar opposites of pure, westernized, modern and contemporary art. These not only overflow with a contemporary cultural sentiment, more importantly, to my eyes, they reveal a sense of self-awareness and confidence born of Oriental culture.

As these works were created using traditional mediums, the spirit of our traditional culture is therefore preserved. This spiritual quality is an amalgam of our language, culture, history, beliefs, and values for the past thousands of years. However, the process of modernity that began in the 20th century and the globalization that followed in its wake, have caused some people discard that Oriental culture of which we had once been so proud. Blinded by the dazzling halo of Western modernity and material civilization they have lost faith in their own Eastern tradition. They fail to perceive that for many centuries ancient Oriental culture has been under assault from Western modernism, but now a change is under way, and a new cultural era of multiple, interactive, interweaving, and convergent art forms is approaching. With this in mind, I believe we should pay more attention to artists who employ traditional art material in their creative work. Art material is an essential component of the creative process, but it is not the materials or tools alone that transform one's art into a tangible object (externalize). Rather, they are the spiritual tools of artistic idiom when the artists are engaged in creative endeavor. The artistic medium becomes the flesh-and-blood connection between the spiritual world envisioned by the artist during his creative process, and the outside world. They not only spur people to creative activity, but they also inspire spiritual values. There is no doubt that when artists employ traditional material in their creative work, they cannot help opening a dialogue between themselves and tradition. In this manner, they are

able to feel the core value of traditional art, which is significant in the construction of a multi-culture, complementary, and interactive new world culture.

My love and enthusiasm for the 7,000 year-old Chinese lacquer art must have something to do with my experience in writing my two books, *Chu Art History*, and *A Pictorial Collection of Chu Art Objects*. The lacquer objects from the period of Warring Kingdoms are the accretion of wisdom and genius of our people. They made me realize that in a modern society where digital photos rule, the only way for people to stay grounded in their everyday life and avoid being smothered by the overwhelming tide of industrial reproductions, is to recognize and hold on to that certain “hand-made” quality found in those artifacts, which are thousands of years old and form part of their cultural heritage. This way, they are able to retain the right to “lead a poetic life”. Natural lacquer is a traditional medium developed over thousands of years, and its application in modern life contains a different meaning than that of other traditional mediums such as ink-wash. The reason for this is that lacquer is a natural product. The unique skills required to produce it, and related theories of artistic application, make it an ideal medium for connecting Man with Nature.

However, there is one fact that requires our attention. Although this traditional lacquer school has been kept alive for thousands of years, today it has nearly died out. Some skills are in danger of extinction, while erroneous thinking has led to the substitution or even discarding of this traditional material. It is necessary to stress that the unique quality found in the color and texture that distinguish authentic lacquer have nurtured our sense of aestheticism and spirituality. The use of pure lacquer and traditional skill not only allows us to recall the rich and warm feelings we once enjoyed from traditional lacquer art, it also enables us to once again experience a cultural recollection that has nearly faded from memory. This attitude is not only the prerequisite for transmitting our traditional lacquer art, but is also an important factor if we wish to keep contemporary lacquer art alive. From the standpoint of cultural renaissance, it may even be regarded as a new starting point for Chinese contemporary art.

# 漆的境界

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漆艺是中国物质文化中最具特色与传承的工艺，历史积淀七千年。可是，现代漆艺从自生自灭的民间工匠状态进入系统的学科状态，历史很短，只有半个世纪，并主要侧重于漆画的平面制作。因此，作为器物的传统漆艺，既无法在民间得到完善的保护和传承，又不能及时在高校得到严谨、完整的学科设置和发展。此外，工艺材料又受到廉价化学漆的冲击，混淆了天然大漆的审美。鉴此，这次展览首先强调纯粹大漆，以表彰天然漆材之审美欣赏。漆的澄静幽穆，先以美材传神。又知匠工之作器物，参于天地造化，所以展览强调造型，提倡以礼器和祭祀空间作参考，作为当代精神空间的借鉴。空间造型和日用器物是复兴漆艺的通衢。通过提升生活器物的精神境界，以重新提倡大漆在国人物质生活中的地位。提名参展艺术家代表了中国漆艺最新的学术成果，展现漆的语言在当代文化语境中的多种可能，以此确立与当代文化认知相融合的学术定位。

漆器实物最早是河姆渡出土的七千年漆碗。据考古所知，漆器的鼎盛期是战国到秦汉的五百年，可名状描述的漆器数以万计，当时的诸子百家、秦王汉武都生活在漆器为家具主体的起居空间中。漆艺华饰了百家争鸣、思潮汹涌的时代。之后，一直到二十世纪陡然衰退，漆器都属于生活中贵重精致的器物，而且每个时代皆有独特的风采。从韩非子“流漆墨其上”的食器到陶渊明的无弦琴，从成语的“买椟还珠”“举案齐眉”到《兰亭序》的“曲水流觞”，漆器承载了民族的礼仪典故，养育了生命的质感。随着古典漆器在日用情境中消失，这悠远的物质记忆亦在不经意中流逝。

漆艺曾是传统工艺中的最高代表。可是现在已被民间生活所放弃。漆器是一种造价昂贵，气质神秘的器物。在旧时，它是祭器，也被用作迎生送死。接生婴孩用的是红漆盆，送终用的也是大漆涂封的棺材。除了均实的防酸、防潮功能外，漆器是有精神境界的。韩非子说“虞禅天下而传之禹，禹作为祭器，墨染其外，朱画其内。”到了西周，礼制中漆器用彩尚有定制。今天我们捧持一件精湛的漆器，也不禁缅怀庄周曾为漆园吏的美典。

值得关注的是：漆艺这蜿蜒了数千年的造物智慧，已萎缩成涓涓细流，某些传承已经面临断流的厄运。重温国人对漆艺那丰富细腻的感受，激发手工和媒材的魂魄交融，致力于文化记忆的勾沈和再创造，是这次提名展厘定当代漆艺的文化标准。“中国当代漆艺——‘造物与空间’学术提名展”要求对造物的形态进行清晰的界定，以追溯“器用”与“载道”的传统

精华。我们希望透过策展手法，把漆艺重新带回国人的日常生活空间中；这也是一次策展实验的活动。

漆的精神指向与器物的境界是今次展览要点。作家以具有精神意义的空间，包括器物及空间结构，以为制作主题。作品包括祭祀空间，静坐、对弈及茗茶的空间等。我们祈望精神空间能重新成为起居空间的核心，并把传统记忆填入国人今天全盘西化的家居中。

本次策展的意义在于提倡家居中的精神空间和心灵的文化依归。具体的内容分家具和器物两方面，两者各分为古典、新古典和实验三种取方。完成了这次提名展之后，以后的展览计划还会陆续以这方针推进我们的理想。

### 一、家具

要求以地道的大漆工艺，针对某一文化主题，遵旧制严谨制器造物，回归古雅的意境。目的是在现代已成大势的西式家居营造一角传统气息的精神空间，为国民提供一个回归历史、静观息念的小块心灵自留地。

本项所征作品方案包括茶间、棋室、香室、静坐间等。

### 二、器物

传统工艺得以发扬必赖超越的心力，故宗教和礼俗盛行所在，工艺也有用武之地。中国现代工艺萎靡，跟新时代的礼俗式微共衰退。故此扶植工艺以生活中最有精神寄托的活动入手为宜，所以器物选祭祀、茶具、香器、文房用品等物。

本项作品当以经典形制为主，新古典次之。设计须以实用得体为准，不应为取媚展览潮流而故作怪奇。实验往往失诸奇幻或妖俗，故此应以典雅和实用作为对实验的约束和考订。

二零零捌年冬至

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# The Magic of Lacquer

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Among China's indigenous crafts, lacquer is one of the most ancient; the earliest known specimen is seven thousand years old. It is also one of the most sophisticated arts in terms of craftsmanship and connoisseurship. But the history of 'modern' lacquer is brief: the art of lacquer was only constituted as an academic discipline in the 1950s and, even so, the focus has been its potentials as a medium for painting. This means the art of lacquer as a tradition of making wares and objects has been sadly ignored, as a result a great deal of special knowledge has been lost through neglect in recent decades. Adding to its decline is the introduction of chemical materials, which has debased, apart from adding confusion to, the terms of appreciation. To address the situation, this exhibition first of all stresses the use of pure natural lacquer, so that the aesthetics of the material may be revived. For curatorial direction we hark back to a traditional attitude, to revere craft as an act of creation that complements the workings of the cosmos. For the theme 'Spiritual Space' we refer to ritual wares and sites of worship, using these as inspiration for contemporary lacquer. Spatial forms and wares enter daily life directly, and should form the foundation for reviving respect and love of this craft in Chinese society. Most of the artists invited to take part in this exhibition have already won recognition as leading practitioners in the field, and their works reflect both the current level of craftsmanship and the diverse possibilities open to lacquer in the contemporary cultural context.

The earliest known lacquered object is a seven thousand year-old bowl excavated at Hemudu. According to archaeological investigations, the golden age of lacquer is the seven centuries covering the Warring States through Han dynasty (around 480BC to 220AD). During this period of exceptional intellectual and cultural vigour, great thinkers and statesmen moved within built environment lavishly adorned with colourful lacquer. From then until the sudden decline in the 20th century, lacquer always found itself on the list of Chinese luxury, and each age would arrive at new ways to interpret the material. From literary sources we know how lacquer has been the bearer of historical memory and repository of aesthetic sensibility. As lacquer fades from daily life, this patina of cultural memory also vanishes.

For millennia lacquer-work has represented one of the high points of craftwork, as well as one of the most expensive luxury goods. Traditionally, lacquer was always used in ritual ceremonies, and was invariably